



Colonel Michael J. Colburn, Director

MARINE CHAMBER ENSEMBLES
Sunday, November 24, 2013 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Celebrating Forty Years of Women in the U.S. Marine Band

Libby Larsen (b. 1950)

Brazen Overture (2000)

MSgt Susan Rider, trumpet, joined July 1997
SSgt Amy McCabe, trumpet, joined July 2006
SSgt Jennifer Paul, horn, joined August 2004
GySgt Sam Barlow, trombone, joined June 2004
MGySgt John Cradler, tuba, joined 1989

Libby Larsen (b. 1950)

Yellow Jersey (2004)

SSgt Samantha Angelo, clarinet, joined July 2006
SSgt Meaghan Kawaller, clarinet, joined October 2012

Paule Maurice (1910–67)

Tableaux de Provence (1955)

Des Alyscamps l'âme soupire (The Sighing Souls of Alyscamps, a Cemetery)
Le Cabridan (The Bumblebee)

MSgt Audrey Cupples, alto saxophone, joined May 1988
SSgt Christopher Schmitt, piano, joined August 2013

Joan Tower (b. 1938)

Platinum Spirals (1976)

GySgt Erika Sato, violin, joined August 2003

Jennifer Higdon (b. 1962)

Steeley Pause (1988)

GySgt Elizabeth Plunk, flute, joined June 2004
SSgt Ellen Dooley, flute, joined May 2005
SSgt Heather Zenobia, flute, joined September 2006
SSgt Courtney Morton, flute, joined July 2013

Rebecca Clarke (1886–1979)

Dumka

SSgt Karen Johnson, violin, joined March 2011
SSgt Sarah Hart, viola, joined January 2009
SSgt Christopher Schmitt, piano, joined August 2013

INTERMISSION

Lydia Busler-Blais (b. 1969)

Frost Cycle (1997)

October
My November Guest
To the Thawing Wind

GySgt Sara Dell'Omo, mezzo soprano, joined May 2005

GySgt Hilary Harding, horn, joined May 2003

MSgt Karen Grimsey, harp, joined September 1994

Jeanne-Louise Farrenc (1804–75)

Andante; Allegro moderato from Trio in E-flat, Opus 44

MGySgt Ruth McDonald, clarinet, joined October 1985

MGySgt Marcio Botelho, cello, joined July 1989

GySgt AnnaMaria Mottola, piano, joined June 2003

Anne McGinty (b. 1945)

Equinox (2009)

Autumn
In-between
Spring

SSgt Amy McCabe, cornet, joined July 2006

MSgt Amy Horn, horn, joined December 1987

GySgt Greta Richard, horn, joined June 2000

SSgt Cecilia Kozlowski, horn, joined May 2013

SSgt Simon Wildman, tuba, joined June 2013

MSgt Susan Rider, trumpet, joined July 1997

MGySgt Andrew Schuller, trumpet, joined October 1986

GySgt Samuel Barlow, trombone, joined June 2004

MSgt Chris Clark, trombone, joined August 1999

MGySgt John Cradler, tuba, joined July 1989

*Captain Michelle Rakers, Assistant Director, conductor,
joined May 1998, first female Assistant Director and first female commissioned
officer in "The President's Own"*

Louis Saverino* (1915–2003)
arranged by SSgt Ryan Nowlin*

March of the Women Marines

PROGRAM NOTES

February 18, 1973

Dear Col. Harpham,

I understand there is a French horn opening in the band in August. If it is agreeable with you, I would like to audition for this position. I realize there are no female members in the Marine Band at this time, but I believe there are a few in some of the other bands, and I know I could handle any and all of the duties required. I have been thinking about this for quite some time, hoping some other woman would be accepted before me so that I would not have to be first. I am not a Woman's Lib militant, and I'm not trying to make trouble for you, but I really do want to be in your band – very much! . . .

Very sincerely, Ruth Johnson

On March 7, 1973, at age twenty-one, Ruth Johnson won the Marine Band French horn audition and went on to become the first woman to enlist in “The President’s Own” United States Marine Band. Seeing no legal restrictions, the late Lieutenant Colonel Dale Harpham, Marine Band Director from 1972 to 1974, decided to enlist Johnson because he “wanted the Marine Band to be the best.”

When Johnson reported for duty, there were no women’s locker rooms or women’s uniforms. She and the other early women in the Band wore altered men’s jackets, trousers, and covers until skirts were issued. In the forty years since, a total of 108 women have served in “The President’s Own,” many in principal and leadership roles, including Assistant Director. Currently the Marine Band boasts forty-eight female members, which is about thirty percent of the organization.

Today’s recital program highlights women performers and composers who play and write music to express themselves. In listening to them, we celebrate the modern Marine Band, which is all the better for embracing their voices.

Libby Larsen

My gift of communicating something about what it is like to be alive by organizing sound in time and space makes me a composer. . . In not performing music composed by women we have missed out entirely on what half our population has to say to us through music.

-Libby Larsen, from her website www.libbylarsen.com, FAQ on Women in Music, accessed 2013

With a catalog of more than 500 works, Libby Larsen is one of America’s most performed living composers. The first woman to serve as a resident composer with a major orchestra, she has collaborated with such ensembles as the Minnesota Orchestra and the Colorado Symphony, and her works have been widely recorded. Larsen was a co-founder of the Minnesota Composers Forum, now the American Composers Forum, demonstrating her commitment to advocating new music.

In 2000, the Washington, D.C., based Monarch Brass Quintet commissioned Larsen to write a fanfare for their upcoming performance at the National Women’s Museum. Larsen describes her intentions for the piece she titled **Brazen Overture**: “I wanted to compose a rather jazzy statement, brash and brazen, to create a first impression for the quintet as well rounded, fearless performers who love what they do and aren’t afraid to show it!”

Première on May 15, 2004, in Potsdam, New York, *Yellow Jersey* references the famed bike race, the Tour de France. Larsen describes the work as a “short wind sprint for two clarinets” with the following structure:

Massed-start: A race in which competitors start at the same time.

Cadence I: A pedaling rate, measured in revolutions per minute.

Breakaway I: Suddenly riding away from a pack of racers, quickly enough that opponents cannot keep close enough to draft

Cadence II

Breakaway II

Cadence to Coast

Coast: To ride without pedaling.

Cadence III

Bonk: To exercise to the point of depletion of the body’s energy stores, leaving one extremely weak and giddy.

Paule Maurice

When the young musician has terminated his study of harmony, he is often irresistibly attracted to modern works, and we can very much understand his enthusiasm. However, he must not forget that an understanding of the great classics is essential if he wishes to someday excel in composition.

-Paule Maurice, *Conclusion to Treatise on Harmony*, 1950

Though unmentioned in the most recent edition of the *Oxford Dictionary of Music*, French composer Paule Maurice wrote more than fifty works, taught as professor at the Conservatoire National Supérieur of Paris, and contributed to the influential *Treatise on Harmony* quoted above. Prior lack of recognition has lately been remedied by ongoing research in the classical saxophone community, where she is revered as the composer of *Tableaux de Provence: Suite for Saxophone and Orchestra*.

Dedicated to saxophone virtuoso Marcel Mule, the piece’s five movements evoke the culture and scenery of Provence, the southeastern region of France where Maurice spent her summers for many years. She described the two movements performed today in a 1966 letter:

Des Alyscamps l’âme soupire expresses the complaint of the souls soaring over the cemetery of Alyscamps (in Arles), nostalgia, sadness, regrets. Le Cabridan is a sort of large bumblebee, turning, going and coming rapidly and resting at times on the flowers, then continuing its flight and departing.

Joan Tower

I think some people are not aware that there are no women composers on their concerts. So for that reason, I do like to [remind them I am] a woman composer. . . Other than that, the music is the music and the fact that I’m a woman doesn’t make the difference. . .

-Joan Tower, *interview with Bruce Duffie*, April 1987

At seventy-five, Joan Tower has been described as “one of the most successful woman composers of all time” by *The New Yorker* magazine. A Guggenheim fellow and Grammy Award winner, she serves on faculty at Bard College and as composer-in-residence with the Orchestra of St. Luke’s, both in New York. Her works have been performed by such ensembles as the St. Louis Symphony, Pittsburgh Symphony, and Tokyo String Quartet. To date, Tower’s compositions have been exclusively instrumental, often composed to exploit the strengths of specific performers.

Published in 1981, *Platinum Spirals* for violin is one of several pieces composed for the Da Capo Players, a New York based chamber ensemble Tower co-founded as a pianist. Tower describes her inspiration for the piece:

Platinum Spirals (1976) was commissioned by the National Endowment for the Arts and dedicated to the memory of my father, who was a geologist and mining engineer. Platinum is a mineral whose internal properties reveal a very malleable and flexible set of characteristics. It is said that an ounce of platinum can be stretched into a mile. A lot of this piece is about the stretching of lines of ten upward in “spirals.” Other times, there is a quiet kind of “rocking” pattern that “holds” the action in place.

Jennifer Higdon

I’m always so focused on my art I don’t really sit around thinking about [gender issues]—until someone asks.

-Jennifer Higdon, interview with Marin Alsop for National Public Radio, May 2009

Like Libby Larsen, Pulitzer-prize winner Jennifer Higdon is one of the most performed living American composers working today. Her commissioners range from the Cleveland Orchestra to the Philadelphia Orchestra; from eighth blackbird to the Tokyo String Quartet, and from “The President’s Own” Marine Band to Hilary Hahn. After a late start in music, teaching herself the flute at age fifteen, Larsen now teaches at The Curtis Institute of Music in Philadelphia and has won a Grammy Award.

The unique instrumentation for Higdon’s piece *Steeley Pause* reflects her musical beginnings as a self-taught flautist. She explains the layers of meaning behind the work’s title:

The title of this piece first came to me while I was thinking about creating intensity in music and about the challenge of writing a piece that is full of tension. “Steeley” is from the metal steel, which implies intensity. “Pause” carries two meanings in the context of the piece. In the first, it represents the moments of silence in the piece, which, because of all the musical activity occurring around them, are within themselves intense. And secondly, “Pause” means to take a moment, which is about the duration of this work, since the longer intensity goes on, the less intense it becomes.

Rebecca Clarke

Nowadays there are so many fine composers who are women that it is hard to realize that in those far-off times women composers were very few. ... Certain reports reached me averring that I had not written my own work, or that it had been helped by other composers. ... I even once received a press clipping stating that Rebecca Clarke was a pseudonym for someone else – in other words that I did not exist. So I take this opportunity to emphasize that I do indeed exist!

-Rebecca Clarke, program notes for Viola Sonata, 1977

The music of British-American composer Rebecca Clarke has recently experienced a resurgence in popularity for its appealing blend of romanticism and impressionism, especially amongst lovers of her own instrument, the viola. Despite early recognition for her *Viola Sonata*, which tied for first place in a 1919 competition sponsored by American music patron Elizabeth Sprague Coolidge, only twenty of Clarke’s one hundred works were published during her lifetime. Clarke devoted much of her energy to her performing career as a violist, touring with several all-female chamber groups as well as performing solo recitals and orchestral music.

The **Dumka** for violin, viola, and piano is representative of Clarke’s oeuvre: small in scale but grand in lyricism. True to its title as a Dumka, the piece features quick changes between extremes of emotion, from singing melancholy to rollicking exuberance.

Lydia Busler-Blais

Improvisation was my way, as a mom, of keeping my voice on the spot and of composing without the time to compose.

-Lydia Busler-Blais, article in Horn Call, 2011

A truly versatile musician, Lydia Busler-Blais blurs the boundary between composition and performance, describing herself as horn soloist, lyric improvisationalist, pedagogue, and composer. As a horn player, she has performed with the New York City Ballet, the New York City Opera, and the Boston Symphony, but always felt a need to expand her musicianship beyond traditional performance boundaries. She cites a “head full of music,” from the young age of nine when she first began composing and improvising through today as a published composer and performer of improvised solo recitals.

Her 1997 *Frost Cycle* sets four poems by the New England poet Robert Frost (1874–1963): Stopping by Woods, My November Guest, October, and To the Thawing Wind. The latter three movements will be performed today in revised order, featuring harp instead of the original piano.

October

O hushed October morning mild,
Thy leaves have ripened to the fall;
Tomorrow's wind, if it be wild,
Should waste them all.
The crows above the forest call;
Tomorrow they may form and go.
O hushed October morning mild,
Begin the hours of this day slow.
Make the day seem to us less brief.
Hearts not averse to being beguiled,
Beguile us in the way you know.
Release one leaf at break of day;
At noon release another leaf;
One from our trees, one far away.
Retard the sun with gentle mist;
Enchant the land with amethyst.
Slow, slow!
For the grapes' sake, if they were all,
Whose leaves already are burnt with frost
Whose clustered fruit must else be lost –
For the grapes' sake along the wall.

My November Guest

My Sorrow, when she's here with me,
Thinks these dark days of autumn rain
Are beautiful as days can be;
She loves the bare, the withered tree;
She walks the sodden pasture lane.

Her pleasure will not let me stay.
She talks and I am fain to list:
She's glad the birds are gone away,
She's glad her simple worsted gray
Is silver now with clinging mist.

The desolate, deserted trees,
The faded earth, the heavy sky,

The beauties she so truly sees,
She thinks I have no eye for these,
And vexes me for reason why.

Not yesterday I learned to know
The love of bare November days
Before the coming of the snow,
But it were vain to tell her so,
And they are better for her praise.
To the Thawing Wind

Come with rain, O loud Southwester!
Bring the singer, bring the nester;
Give the buried flower a dream;
Make the settled snow-bank steam;
Find the brown beneath the white;
But whate'er you do to-night,
Bathe my window, make it flow,

Melt it as the ice will go;
Melt the glass and leave the sticks
Like a hermit's crucifix;
Burst into my narrow stall;
Swing the picture on the wall;
Run the rattling pages o'er;
Scatter poems on the floor;
Turn the poet out of door.

Jeanne-Louise Farrenc

I dare hope, M. Director, that you will agree to fix my fees at the same level as these gentlemen, because, setting aside questions of self-interest, if I don't receive the same incentive they do, one might think that I have not invested all the zeal and diligence necessary to fulfill the task which has been entrusted to me.

-Louise Farrenc, letter to Director Auber, Paris, November 1850

Composer, performer, and scholar Jeanne-Louise Farrenc quietly broke boundaries at the Conservatoire de Paris where she was professor of piano from 1842 to 1872. The only woman to hold such a prestigious post at that institution in the nineteenth century, she succeeded in receiving pay commensurate with her male colleagues after her request to the Director. As a composer, Farrenc's focus on instrumental music contrasted with the contemporary Parisian penchant for opera. Her work received favorable attention from critics, including Robert Schumann, who commented on her "auspicious talent and fine training."

The **Trio in E-flat**, completed in 1856 and published in 1861, displays Romantic writing consistent with Farrenc's other chamber music with piano, totaling two quintets and four trios. The clarinet and cello trade lyrical melodies in the opening Andante; Allegro moderato performed today.

Anne McGinty

I simply write what is in my head and hope everyone will learn and enjoy sharing the music.

-Anne McGinty, interview in The Instrumentalist, 2007

Anne McGinty has been cited as the most prolific woman composer of concert band literature. Especially well-known for her educational band music, her compositions number more than 225 and include works for concert band, string orchestra, and her own instrument, the flute. McGinty was the first woman commissioned to write an original work for The United States Army Band, "Hall of Heroes," which premiered in March 2000 with McGinty conducting. In her 2009 *Equinox*, McGinty represents equal day and night with double brass quintet, opposing the conical and cylindrical instruments in an inverted V formation.

Louis Saverino

It's a thrill to play with such a talented group. We're just one big happy family.

-Louis Saverino, July 27, 1952

MGySgt Louis Saverino was a member of "The President's Own" from 1939 to 1963, serving as principal tuba and principal string bass. His talents as a composer were highly valued by the Band; his works include a symphony, several concerti, and twenty-six marches, many of which are dedicated to a specific group within the Marine Corps.

Saverino wrote the March of the Women Marines in 1943 at the last-minute request of Marine Band Director William F. Santelmann, who wanted a special march for a parade of women Marines planned for the following day. Saverino conceived the piece in its entirety on the three mile drive from the Marine Barracks to his home in Southeast D.C., spent the rest of the day copying parts for the band, and delivered the completed work by 0800 the next morning. The lyrics, written by former USMB member Emil Grasser, celebrate the role of The Marine Corps Women's Reserve, officially established in February 1943. By the end of World War II, more than 20,000 women had served as clerical workers, parachute riggers, mechanics, mapmakers, welders, and more. In 1948, the Women's Armed Services Integration Act enabled women to become permanent members of the Marine Corps.

MARINES! We are the women members of a fighting Corps.

MARINES! The name is known from burning sands to ice-bound shore:

MARINES! We serve that men may fight in air, on land, and sea.

MARINES! The eagle, globe, and anchor carries on to make men free.